

WEEKLY.]

The Musical World.

ESTABLISHED 1836.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 68.—No. 46.

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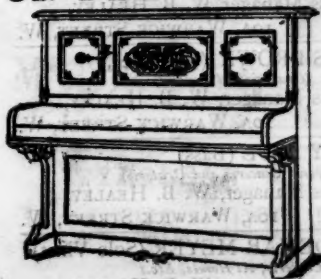


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Special Notices.

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WESTMINSTER ABBEY, Nov. 29th.

WESTMINSTER ABBEY, Nov. 29th.—THE ONE HUNDRED and FIFTIETH ANNIVERSARY of the ROYAL SOCIETY of MUSICIANS of GREAT BRITAIN.—Handel's Oratorio *THE MESSIAH*, will be performed (by kind permission of the Very Rev. the Dean). Mdme. Albani, Mdme. Patey, Mr. Harper Kearton, Mr. Filton, and Mr. Brereton. Principal Violin, Mr. J. T. Carrodus; at the Organ, Mr. C. S. Jekyll. Conductor, Mr. J. F. BRIDGE. Full Orchestra and Chorus. Service will commence at seven o'clock. Cards of admission issued to subscribers of 21s., 7s. 6d., 5s., or 2s. 6d., (for gentlemen only) by the Secretary, at Stanley Lucas, Weber, and Co., 84, New Bond Street, W.

ROYAL ALBERT HALL.—MADAME ADELINA PATTI'S LAST APPEARANCE in London previous to her departure for her Continental and American tour on Tuesday evening, December 11, at 8 o'clock. Artists:—Madame Adelina Patti, Madame Antoinette Sterling, and Mr. Santley. Miss Marianne Eissler (solo violin). Full Orchestra (conductor, Mr. Ganz). Tickets, 12s. 6d., 10s. 6d., 7s. 5s., 3s., and 2s., at the Royal Albert Hall, N. Vert, usual Agents, and St. James's Hall.—N. Vert, 6, Cork Street, W.

LONDON SYMPHONY CONCERTS.—Mr. HENSCHEL, Conductor.—SECOND CONCERT, Tuesday Evening, November 27, St. James's Hall, at 8.30. Programme.—Overture to *Oberon* (Weber); Concerto for Pianoforte in D minor (Mozart), played by Miss Fanny Davies; Symphony in F, No. 3 (Brahms); Music to a Ritterballet, composed 1790 (Beethoven), first time in England; Overture to *Tannhauser* (Wagner). Reserved Seats, 7s. 6d., and 4s.; Unreserved Seats, 2s.; Admission, 1s.; at the usual Agents, of N. Vert, and St. James's Hall.—N. Vert, 6, Cork Street, W.

MR. RALPH STUART, with the kind assistance of Herr L. Emil Bach (Pianist to the Royal Prussian Court), will give a PIANOFORTE RECITAL, at PRINCES' HALL, Piccadilly, on WEDNESDAY AFTERNOON, Nov. 28, at three o'clock. Selections from Bach, Beethoven, Chopin, Rubinstein, Raff, Schumann, and Liszt.—Stalls, 7s. 6d.; balcony, 2s. 6d.; admission, 1s. Tickets of N. Vert; the usual Agents; and at the Hall, N. Vert, 6, Cork Street, W.

MR. ALFRED GREENWOOD'S CONCERT, Portman Rooms, Baker Street, Monday Evening next, at 8.—Tickets usual agents or Mr. Greenwood, 17, Fairholme Road, West Kensington.

ST. MARY'S, Boltons, S. Kensington—ORGAN RECITAL by C. F. ABDY WILLIAMS, on Wednesday, Dec. 5, at 4 p.m.—Programme: Sonata in B minor, No. 9, Op. 119, (G. Merkel); Violoncello Solo, Adagio from Sonata (Chopin), Prof. F. O. Bower; Allegretto in B minor (Guilmant); Sketch for Pedal Piano in F minor (R. Schumann); Violoncello Solo, Air from Orchestral Suite in D (J. S. Bach), Prof. F. O. Bower; Tonstuck in C (N. W. Gade); Prelude and Fugue in A minor (J. S. Bach).

MONS. A. GUILMANT, the distinguished Parisian Organist and Composer, will give a RECITAL on Tuesday, December 11, at 8 p.m. on the fine Organ (Willis), at Hampstead Parish Church, chiefly from his own compositions, also including No. 6 Sonata (Mendelssohn), Canone (Schumann), etc.

SPECIAL NOTICES CONTINUED ON PAGE 892.

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The Maybrick Ballad-Singing Prize and the Pianoforte Accompaniment Prize will be competed for in January. See regulations to be had on application to the Secretary. By order of the Academical Board.
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THE ARMADA at DRURY LANE.—Winifred Emery, Edith Bruce, Kate James, Ada Neilson, and Maud Milton; Leonard Boyne, Luigi Lablache, Edward Gardiner, Victor Stevens, A. Beaumont, Henry Loraine, S. Dawson, Mervin Dallas, Stanislaus Calhaem, B. Robbins, F. Dobel, Basil West, W. Uridge, F. Harrison, U. Winter, Fitz-Davis, W. S. Parkes, H. Denvill, F. Thomas, F. Collins, and Harry Nicholls.

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JODRELL THEATRE, Queen-street, W.C. Sole Lessee, Mrs. Churchill-Jodrell. Manager, Colonel H. J. Sargent.—This theatre will open for the dramatic season on Saturday next, November 14, when will be produced, at 8.45, a new modern comedy, in three acts (founded on the French of Barriere and Capendu), entitled THE ALDERMAN, written by James Mortimer. Preceded by, at eight, a new comedy in one act, entitled A WHITE LIE, by the same author. Supported by Messrs. H. Ashley, W. H. Pennington, Mark Kinghorn, E. M. Robson, Sidney Harcourt, Bindloss, J. Tresahar, and Royce Carlton; Mesdames Gabrielle Goldney, Edmund Phelps, Lilian Millward, Annie Whyte, Nita Wynn, and Nellie Lingard. The comedy produced under the personal direction of the author and M. Pau Berton. Places may now be secured at the Box-office of the theatre and all Libraries. No fees of any description.

Special Notices—Continued.

MISS HENDEN-WARDE'S EVENING CONCERT, at Steinway Hall, on Friday Evening, November 30, at Half-past Eight o'clock. Artists: Miss Carlotta Elliott, Miss Henden-Warde; Mr. Lawrence Kellie, Mr. Hirwen Jones, Mr. Isidore de Lara; Miss Anna Lang, Herr Gustav Ernest, Conductors: Miss Hope Temple, Mr. R. B. Addison, Mr. Wilfred Bendall.—Stalls, 10s. 6d. and 5s.; Balcony, 2s. 6d. Tickets of the usual Agents; the Steinway Hall; and of Miss Henden-Warde, 37, York-place, Portman Square, W.

ST. ANDREW'S DAY, Friday, November 30, 1888.—At 8.30 p.m., a Special Service will be held in St. Andrew's Church, Ashley Place, Victoria Street, S.W., when Sir W. Sterndale Bennett's Sacred Cantata, "THE WOMAN OF SAMARIA," will be sung by the Choir, with full Orchestral Accompaniment. Conductor, William Hatch, Esq., Organist and Director of the Choir. The Church will be open at 7.45 p.m. Ticket-holders will be admitted by the West Door till 8.15, after which time no seats will be reserved. Tickets may be obtained on application to Mr. F. R. Barkway, Churchwarden, 238, Vauxhall Bridge Road, S.W., or by sending Stamped addressed envelopes. The proceeds of the Offertory will be devoted to the Poor. Book of words will not be distributed in the Church, but may be obtained of Mrs. Bell, 49, Hindon Street, or of Mr. Sewell, Stockbridge Terrace, S.W., price 3d. each.

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GEO. REDWAY, LONDON.

The Musical World.

LONDON, SATURDAY, NOVEMBER 24, 1888.

* * MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

* * Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

Madame Patti has recently addressed the following letter to the editor of the Paris "Figaro":—

"Mon cher monsieur Magnard,—J'ai accepté avec empressement la proposition de mon camarade Gailhard. Je suis toute joyeuse d'avoir l'honneur de créer à l'Opéra le rôle de Juliette et je suis fière de chanter dans une œuvre de l'illustre maître Gounod, mais je viens vous demander le service de faire connaître que je ne pourrai, à mon grand regret, paraître que dans trois représentations, et non dans douze, comme cela est annoncé.

"Ce n'est ni la volonté, ni l'envie que me font défaut pour prouver ma gratitude à ceux qui ont bien voulu m'associer à cette solennité artistique; mais avant la visite de Gailhard, j'étais liée à Londres par des engagements auxquels je ne puis me soustraire.

"Vous comprenez facilement que je serais désolée de laisser s'accréditer une erreur qui permettrait de m'accuser de ne pas tenir ma parole et de manquer au respect que je dois

au public français, devant lequel je suis si heureuse de paraître.

"Avec mes remerciements anticipés, veuillez agréer, cher monsieur Magnard, l'assurance de mes meilleurs sentiments.

ADELINA PATTI-NICOLINI.

The purport of this letter is not very obvious, for, according to another Parisian journal, the management of the Opéra has not specified any number of performances, and the disclaimer is therefore uncalled for. Moreover, why should the letter have been addressed to the newspaper in question, rather than to the directors? It is suggested—with what truth we know not—that the announcement of Madame Patti's appearance has not created the customary enthusiasm, and that the *diva* may perhaps be "hedging," so that in the case of a greater success than is at present anticipated, she may prolong her engagement.

It is stated that Alessandro Ademello, the well-known musical antiquarian, has recently discovered the manuscript of a dramatic composition of Gluck, the very existence of which has not, till the present, been known. We gather that it was written on the occasion of a marriage in a distinguished Italian household.

The discovery, if such has indeed been made, has come at an opportune moment, for interest in the composer of "Iphigénie" will have received a fresh stimulus from the recently announced decision of the Viennese Municipal Council to transfer his remains from the cemetery at Matzleinsdorf to the central cemetery of the Austrian capital, where, as in the cases of Beethoven and Schubert, a monument will be erected to his memory. It is not quite apparent that the same excuse exists in the present instance for this sacrilege which, to some extent, justified the disturbance of the graves of the more modern composers. At any rate, the Viennese council take little heed of "my Shakespeare's curse."

The new number of "The Meister," the quarterly journal of the Wagner Society, just issued, completes the first volume of this interesting publication, the paper and type alone of which should secure it a home on the shelves of every book-lover. The masterly analysis of Parsifal, by Mr. W. A. Ellis, and the translation of Wagner's powerful, not to say startling, pamphlet, "Art and Revolution," here reach their conclusion. There is a capital account of the Bayreuth performances, and Messrs. H. Knight and Jesse Shepard contribute two short, but well-written, specimens of poetical prose on the subject of the "Flying Dutchman."

A story which, whatever its truth, is at least romantic, is being told of Wagner's "first love," who, it appears, was the harpist, Marie Lehmann, mother of the well-known singer, Lilli Lehmann, and who was engaged in the orchestra of the Magdebourg Theatre, of which Wagner was then the conductor. So entirely was Wagner's being concentrated on his charmer, that, during a performance of Rossini's "Otello," he overlooked a "cut" that should have been made in the score, and for some seconds a catastrophe was imminent. This was averted, however, by the promptness of Marie Lehmann herself, who, perceiving the danger, cried vigorously to the amorous conductor, "Weiter!" (further on). This, too, was nearly productive of serious consequences, for some of the audience, catching the exclamation imperfectly, imagined that it was "Feuer!" (fire!), and a panic was, for some moments, imminent. Such are the dangers attendant upon love in the orchestra. It will be interesting to know how far this latest addition to what would be called by some the Wagnerian Mythology is authentic.

Not less interesting than this, but more authentic, is the account of some valuable autographs of the master which have been added during the last few months to the Wagner Museum, founded by Herr Oesterlein at Vienna. These include no less than 65 letters, hitherto unpublished, some autographs of the eccentric monarch, Louis II., and copies of 89 letters written by Wagner, from Zurich, to his friend Theodor Uhlig, between the years 1849-1853. The authenticity of these is vouched for by the daughter of Uhlig, who now resides at Dresden, and the originals were purchased two years ago from Madame Cosima Wagner for 5000 marks.

The death of M. Antoine de Choudens removes an interesting personality from the French world of music. M. de Choudens, who was a grandson of Pacini, began life as a night-clerk in the Post-office, but afterwards commenced business as a music-publisher. While he was still unknown, he was induced by M. Carvalho to buy the score of Gounod's "Faust," a transaction which laid the foundations of his fortune. He had since then been instrumental in producing works of high merit, amongst them being other compositions of Gounod, as well as some by Berlioz and Reyer. The cause of French art owes much to the deceased gentleman, who leaves behind him two sons, imbued with their father's spirit, and who, it may be hoped, will prove able to carry on the work thus begun.

A performance of Gounod's "Redemption" is announced to take place at the Regent's Park Baptist Chapel, on December 5, under the conductorship of Mr. J. L. Phillips. The soloists include Miss Alice Whitacre, Mr. Hirwen Jones, and Mr. Frederic King. Such commendable enterprise deserves all the success which should always wait on courage and earnestness.

The St. Andrew's Scotch ballad concert will take place on Friday next at St. James's Hall, when the Glasgow Select Choir, under Mr. J. Millar Craig, will sing, and a new part-song, written expressly for the occasion by Dr. Mackenzie, entitled "Bonnie Bell," will be introduced. The programme is unusually attractive.

Messrs. German Reed and Corney Grain will produce, on Monday Evening next, a new piece entitled "The Bo'sun's Mate," written by Walter Browne, the music by Alfred J. Caldicott.

Mr. A. Goring Thomas will publish before Christmas, through Messrs. J. B. Cramer and Co., an album of twelve new English songs, (ten solos and two duets), each separately dedicated to a well-known singer. The words throughout are by Mr. Harold Boulton, co-editor of "Songs of the North."

The attention of amateurs may be called to the concert which will take place on Thursday next at the Assembly Rooms, Putney, in aid of the Royal Hospital for Incurables, when Miss Helen D'Alton, Signor Mhanes, Miss Freda Marsden, and Miss Genevieve Ward will, amongst others, take part. Madame Essipoff and Mr. Ralph Stuart announce pianoforte recitals, to take place, the first at St. James's Hall on Thursday, the second at Princes' Hall, on Wednesday next.

It is not for us to express an opinion on the case of the Russian artists who have been recently performing in London, but it is permissible to recognise the generosity of those who have interested themselves in the welfare of the troupe—more famous in their destitution than in their comparative prosperity—and who held a lottery for their benefit on Tuesday evening

at the house of a well-known lady sculptor. The prizes drawn for were three pictures, two from the easel of Professor Richmond, and one by Professor Legros. Two hundred tickets were taken at two shillings a-piece—a result, doubtless, grateful to the Slavonic minstrels. An amusing feature of the lottery was the fact that Professor Richmond, who had subscribed for one ticket, drew one of his own pictures!

The title of the new opera on which Rubinstein is at present occupied is "Gorjuscka," and the libretto is drawn from a work by the Russian poet, Averkiew. The opera will probably be produced during the present season at the Imperial Theatre of St. Petersburg.

BRAHMS'S NEW GIPSY SONGS.

It has repeatedly happened that just at this particular period of the year Brahms has burst upon the world with a new composition—the work of the preceding summer, or it may be of some previous summer; for, it has never been his wont to print his compositions before the ink is thoroughly dry. This he has done again now, but this time it is not a symphony or a couple of overtures that he has given us, but something much less pretentious, though none the less welcome, viz., a set of eleven songs, entitled "Zigeuner-lieder" ("Gipsy-songs"), for four voices, with pianoforte accompaniment (Op. 103). This new work may, therefore, not improperly be regarded as a sequel to his two sets of "Liebeslieder-Walzer" ("Love-song Waltzes," Op. 52 and 65, which, since their introduction at the Popular Concerts in 1877, have attained a wide and decided popularity. In common with them, Love is the prevailing theme of these new "Gipsy-songs" or Gipsy Love-songs, as they might have been entitled. Objection might therefore fairly be taken to the fact that Brahms, disregarding all sense of dramatic propriety, has set a series of love-songs for several voices, which might more suitably, from a dramatic point of view, be sung by a single voice. But, with the precedent before us of such eminent English composers as Barnby and Sullivan having set such tender lullabies as "Sweet and low," and "O, hush thee, my-baby," as choral part-songs, and of having been applauded for so doing by the unthinking among a public who care more for sound than for sense, who will complain?

The composer who sets himself the task of writing a long series of songs (there are eighteen in the first set, and fourteen in the second set of the "Liebeslieder Walzer," in the same tempo and rhythm, especially when that is waltz-rhythm, runs a great risk of becoming monotonous, and it is only by extreme ingenuity that to a great extent Brahms has escaped this in his "Liebeslieder Walzer." He has run the same risk in the "Gipsy songs," all of which, after the manner of Hungarian Csárdás, are in 2-4 time. But the pace, instead of being almost uniform throughout, as in the "Liebeslieder," here ranges from *andantino* to *allegro molto*, and variety is further obtained by the frequent employment of three-bar and other irregular rhythms. On this account, though less in their extent, they will probably be preferred to the "Liebeslieder."

In the absence of any definite information, the surmise may be ventured on that these Gipsy Songs owe their entitlement more to the text, a German translation from the Hungarian of Hugo Conrat, than to the music. An examination of this seems to afford internal evidence that, unlike Brahms's Hungarian Dances, which are but clever transcriptions of existing national tunes (some of them by his contemporaries) from the orchestra to the pianoforte, these Gipsy Songs are not to be regarded as adaptations of folk-songs, but as original compositions—in fact as pure Brahms, and Brahms in his most genial mood. This argument seems to be borne out, at least in the melodies, by the almost entire absence of such Gipsyisms

as augmented seconds and augmented fourths, phrases *alla zoppa* (i. e. phrases of three notes, of which the first and third are half the value of the second), luxuriant *fioriture*, and certain stereotyped closes strongly characteristic of Hungarian music. On the other hand the Czimbalom, i. e. the Cimbal or Dulcimer, the national instrument of Hungary, is often cleverly imitated in the accompaniment. This freedom from mannerism is much in their favour, for, fresh as the Hungarian style seemed when it was first brought into broad daylight by Liszt, Joachim, and Brahms, the use of foreign modes, whether Hungarian, Irish, or Scotch, has of late years attained an undue importance.

It is satisfactory to find that Mr. S. Arthur Chappell has not been behindhand in acquiring so pleasing and important a novelty, and that these new "Gipsy Songs" are down for performance at the Popular Concerts of Monday the 26th inst., and of Saturday, the 1st prox. With so competent a vocal quartet as Mrs. Henschel, Miss Lena Little, Mr. Shakespeare and Mr. Henschel, and with Miss Fanny Davies as accompanist, full justice will certainly be done to them.

C. A. B.

WAGNER SOCIETY.

The annual general meeting of the London branch of this society was held on Thursday, November 15, at Trinity College, Mr. W. Ashton Ellis in the chair. The business was for the most part of a formal character, such as passing the balance-sheet, electing the committee for the coming year, &c., but the evening was marked by an interesting discussion on the general relations of the Wagner Society to the outside world and of the branch to the parent society.

The balance-sheet showed that subscriptions of 10s. each had been received from 287 members, and that donations to the parent society from the same source amounted to £28 14s., a very flourishing condition of affairs. Needless to say, the balance-sheet was passed unanimously.

The hon. secretary, Mr. Julius Cyriax, then announced the loss which the board had sustained in the lamented death of Mr. Walter Bache, a most active member of the committee, and that the retiring committee proposed Mr. Louis N. Parker to fill the vacancy thereby caused. The chairman then put it to the meeting that the retiring committee, consisting of Messrs. Avigdor L. Brinstingl, Julius Cyriax, hon. secretary, Edward Dannreuther, Charles Dowdeswell, hon. secretary, William Ashton Ellis, Alfred Forman, T. Henry Froom, H. F. Frost, A. J. Hopkins, Edgar F. Jacques, B. L. Mosely, Hubert Parry, Ferdinand Praeger, William Shakespeare, J. Shedlock, be re-elected, and that Mr. Parker be also elected to the committee. This resolution was adopted unanimously.

The chairman then proposed that the annual subscription be raised from 10s. to £1 1s., which latter sum should include the annual subscription to "The Meister." He pointed out that all the well-known literary and artistic societies had fixed their subscription at one guinea, and that, though a few of the present members might perhaps drop off, on the other hand an accession of strength might be expected from the side of those who preferred to pay such subscriptions through their banker, a method to which a subscription below one pound did not readily lend itself. He also pressed upon the meeting the argument that with a larger income the society could undertake more extended operations in the way of public performances of Wagner's music. This motion was spoken to by Messrs. Brinstingl, Mosely, Vogt, Armbruster, and Cyriax, all of whom were, on various grounds, in favour of the resolution, which was finally adopted unanimously.

Mr. Cyriax announced the intention of the Branch to give the customary lectures, and one, if not two, *conversazioni*, and also that, provided a sum of £2,500 could be guaranteed, six performances of "Tristan und Isolde" would be given for the Society by the best German artists. We trust that lovers of this masterpiece will enable the society to carry out the scheme.

Mr. Mosely then proposed a vote of thanks to the Hon. Secs., Mr. J. Cyriax and Mr. C. Dowdeswell, for their untiring energy, and Mr. Cyriax responded in his usual genial manner.

Mr. Mosely subsequently proposed a vote of thanks to the chairman, noting the satisfactory way in which the journal "The Meister" was conducted, and a vote of thanks to the artists who had given their gratuitous services at the *conversazione* last June.

Mr. Ellis (the chairman), in returning thanks, said that it gave him great pleasure to state that the subscription list to "The Meister" had reached 300 but that it still needed a considerable accession of subscriptions in order to place it on a perfectly sound financial basis, and that his aim had been, and would continue to be, to make the journal an exponent of the deeper meaning of Wagner's art work, and a vehicle for the diffusion of the master's philosophy. Mr. Armbruster thanked the meeting for its compliment to the artists, and trusted that, on future occasions, a larger orchestra and a larger hall might be at their disposal.

STAGE MARGUERITES.

A recent number of the "San Francisco Argonaut" contains an interesting article on "Stage Marguerites," in which the various creations of the most famous modern *prime donne* are analysed and contrasted. Of Madame Nilsson's conception of the character, the writer says:—"Six years ago—during the first season at the Metropolitan Opera House in New York, Campanini's last season before an audience even then growing restive under his failing voice—I heard Nilsson as 'Marguerite.' To me she always seemed the chilliest, the most austere of religious devotees. How 'Faust' ever summoned courage to address this self-contained, lofty woman was a matter of perpetual wonder. How such a woman ever came to listen to such a man was more incongruous still. This impression of stately reserve, of immovable self-poise, was heightened by her appearance. She looked a grand, tranquil, queenly creature, with a placid, severe nature, cold, friendly eyes, a splendid carriage, a majestic tread. She was not particularly youthful, which may have caused the idea that her voluntary seclusion in the quiet garden rose from the desire for rest of one who has lived and struggled in the world, rather than the simple and ignorant content of one who has never awakened to any life outside her garden's sheltering walls. Nilsson's 'Marguerite' was not the unopened bud that Gounod meant her to be, but a full-blown rose. High-thinking, pious, nobility—all these were hers; but not the youth, the artlessness, the tenderness of the true 'Marguerite.'"

The following criticisms are passed on Madame Patti's "Marguerite":—"Patti's 'Marguerite' has its crowd of admirers. Vocally, of course, it is perfection. Historically, it is the exact antithesis of Nilsson's. It is assuredly a pretty, youthful, dainty personation; but it is decidedly piquant and coquettish. Patti is nothing if not coquettish. If she had had no voice at all, she would have been a jewel on the opera-bouffe stage. She has just that witchery, that reckless *diablerie*, which goes with short skirts and side-glances, dancing steps, and a mincing walk on high heels. Patti's 'Rosina' is the most deliciously piquant creature in the world. She has just that spice of the devil which gives her a raucous flavour such as celery gives to the canvas-back. This piquant view runs through all Patti's performances. It is, even in her 'Marguerite,' subdued, but still there. Her 'Marguerite' is charming, innocently gay, and French. She leaves on one the impression that she is like the young girls one reads of in those rare decent French novels, who are mewed up in lonely châteaux, cut off from the world, and longing to escape to see life. She is always, figuratively speaking, in a tiptoe attitude, peering over the sheltering world at the outside world. There is a twinkling, sparkling vitality about her, a bubbling irrepressible buoyancy. She is the kind who enjoys 'a good time,' and rarely feels a deep affection. She is happy to amuse herself with 'Siebel'; but if some one better than 'Siebel' would only come! When the some one better than 'Siebel' does come, see how the poor village lover goes to the wall. He is cast aside, even as his bouquet is when his idol sees 'Faust's' diamonds. The very meeting is characteristic; the prim, dimpling demureness of her answer to 'Faust's' salutation: her little tripping walk up the stage, her half-affected start at the sight of 'Mephistopheles,' all suggest the coquette in embryo. Patti always seems to have studied 'Marguerite' in scenes rather than taken her *en bloc*. In the last act she is magnificent, her despair and sudden exaltation in the prayer superb—but out of har-

mony with her birdlike lightness in the first scenes. It is like two different women."

The ideal Marguerite, according to the writer, would be obtained by a combination of the good points of Gerster and Lehmann, though Gerster's is praised as the most artistic interpretation ever given in America. "Perhaps her nature—the meditative, romantic nature of the German—helped her. Her 'Marguerite' seems to have rounded out and taken shape from Gounod's music. It is the crystallisation of the music assigned by the author to his heroine. Her conception of the part comes midway between Nilsson's and Patti's. It has neither the cold severity of the one nor the flippant gaiety of the other. She is young, intense, ignorant. Her solitary life, alone with 'Martha' in the shady garden, has developed the romantic side of her nature. She is steeped in long day dreams, and spends musing hours over her busy wheel. She is perfectly happy, having known no other life; in her pious exercises, her friendship for 'Siebel,' her love for 'Valentine.' Her existence is cloistral, brightened by iridescent day-dreams, exalted by religious fervour when 'Faust' makes his first appearance."

"All the prima donnas made an attempt to infuse into the song of 'The King of Thule,' the dreamy and absent expression of one lost in thought. Their success was not remarkable. Nilsson used to sing it as though half asleep; Patti, sparkling; even Gerster produced but a vague impression of engrossed reverie. Lehmann alone made its meaning perfectly intelligible. Her rapt expression, her soft, dawning smile, her vacantly staring eyes, the slow subsidence of the wheel's revolutions, the hands dropped idle and motionless in her lap, the peculiar lack of expression in her singing, the incongruity of her happy smile, and the melancholy tenderness of the song, told of the absorbed interest with which her thoughts dwelt upon the gallant stranger."

"In the garden scene Lehmann was the only 'Marguerite' I ever saw who made any resistance against 'Faust's' attempted love-making. All the others take to it as naturally as possible. After the game of hide-and-seek, where they flit through the garden in the dusk round the potted shrubs, 'Marguerite' is quite willing to sit down on a bench and listen to the most melodious vows in the world. Lehmann's acting in this scene was a dramatic triumph."

Correspondence.

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR,—If the remarks in the "Musical World" of this day (p. 876) anent Peter Cornelius's "Barber of Bagdad," are, as I presume, based upon Dr. Ed. Hanslick's "Musikalisches aus München," your paragraphist must have woefully misread that "worthy person's" (!) observations in this matter. So far from placing the "Barber" far above Wagner's "Meistersinger," that eminent critic starts by saying: "'The Barber of Bagdad' might appropriately be called a *timid precursor* of the 'Meistersinger.' But the precursor was knocked downstairs and only later on brought to light again through the portal opened wide by the 'Meistersinger.'"

The article (of which I can send you a complete translation, if considered of interest for your paper) continues in a strain of qualified praise to the end. Only in the treatment of the comic element Dr. Hanslick finds "more naturalness and grace in the 'Barber' than in Wagner's, whose comedy is nearly always (not *always*) forced, exaggerated and ponderous."

For an extraordinary panegyric of the "Barber," your readers may be referred to Otto Lessmann, the distinguished editor of the Berlin "Allgemeine Musik-Zeitung."

Yours truly,
J.B.K.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Will you allow me to correct an error into which your Manchester correspondent has fallen in his notice of Berlioz's "Faust" last week. Mr. Henschell sang the part of Mephistopheles on its first production, and for several seasons both in and out of Manchester, until his departure for America.

A REGULAR ATTENDER AT HALLE'S CONCERTS.
Manchester, November 20, 1888.

MUSICAL CRITICS.

We appear to be on the eve of a crusade against newspaper musical criticism. Dr. Stanford in the "Fortnightly"; Mr. Marshall Hall in "School"; the editor of the "Hastings Observer"; and a writer who in a monthly musical contemporary signs himself "B flat," have each taken a brief against the poor musical critic, and with more or less energy and success "shown him up." Nothing now-a-days is sacred! In the realms of literature, of course, the piping treble of adverse criticism has always been accompanied by a drone bass of displeasure, which, upon occasion, has risen into such prominence as effectually to silence all other notes whatsoever. Pope and Byron, for instance, furnish striking examples of such retaliation. But in England the musical critic has, until quite lately, been accustomed to have it all his own way. No one knew or cared enough about the subject to dispute opinions invested with all the authority of type and printer's ink; and besides, 40 years ago, the ideal of the critic was far higher than that of the average English composer or performer, and therefore deservedly carried weight. But for the last twenty years or so the English musician has been gradually educating himself. He is now an artist and a thinker. The public too, or at least a portion of it, knows and cares a great deal about music—not, of course, a tenth part of what it ought to know and to care, but still, a great deal by comparison with the darkness of thirty years ago. The critic, doubtless, has also advanced, but not, we fear it must be confessed, at the same pace.

Really high-class criticism of any kind can, of course, never be common, but even such excellence as it might reasonably be expected to attain is hardly likely to be fostered by present methods. Owing to the popularity of the art, every little paper must needs have its musical critic, and as competent men are not to be had cheaply, or, indeed, at all, in many parts of the country, it follows that a large proportion of that which is called "musical criticism" is utterly worthless and inane. And the worst of it is that the bulk of this is so irresistibly comic that the luxury, not only of anger, but that even of sorrow is denied us! The case is better, of course, when competent musicians are engaged, since technical accuracy at least is secured. But this goes a very little way. It by no means follows that a good musician must be a good critic. And, accordingly, much that is written even by competent musicians is wretchedly narrow, while more still is empty and conventional—mere reporting, in fact. In London, however, critics are so overworked during the most important season of the year that until better counsels (and better pay) prevail, we cannot expect much improvement. A few of our leading journals, metropolitan and provincial, are, and have long been, represented by musicians whose knowledge, critical acumen and candour, no one whose opinion is worth having will refuse to recognise; but when this is fully acknowledged we need not scruple to confess that newspaper criticism, as a whole, has *not* kept pace with the musical culture of our time.

Next Week's Concerts.

SATURDAY (THIS DAY) NOVEMBER 24.

Saturday Popular Concert	St. James's Hall	3
Crystal Palace Concert.....	Crystal Palace	3

MONDAY, 26.

Monday Popular Concert.....	St. James's Hall	8.30
Mr. Alfred Greenwood's Concert	Portman Rooms	8

TUESDAY, 27.

Second Symphony Concert	St. James's Hall	8.30
Mr. Isidore de Lara's Vocal Recital.....	Steinway Hall	8.30

WEDNESDAY, 28.

First Morning Ballad Concert	St. James's Hall	8
Mr. Ralph Stuart's Pianoforte Recital	Royal Albert Hall	8

THURSDAY, 29.

The Heckmann Quartet Concert.....	Princes' Hall	8
Madame Essipoff's Recital	Steinway Hall	3
Concert in aid of Hospital for Incurables	Assembly Rooms, Putney	8
Mr. Frederic Penna's Vocal Recital	Steinway Hall	8
Mr. S. de Sola's Concert	Princes' Hall	3

FRIDAY, 30.

Scotch Festival	St. James's Hall	8
Miss Hendon Wardle's Concert.....	Steinway Hall	8.30

SPECIAL NOTICE.

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Musical World Portraits.

DECEMBER 1 . . . Mr. F. BARRINGTON FOOTE.

DECEMBER 8 . . . Miss AMY FLORENCE.

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(From a Photograph by Whitlock, Birmingham)

MR. EBENEZER PROUT.

MR. EBENEZER PROUT was born at Oundle, Northamptonshire, on the 1st of March, 1835. In 1854 he graduated B.A. at London University, studied the pianoforte under Mr. Charles K. Salaman, and was organist of Union Chapel, Islington, from 1861 to 1873. Editor of the "Monthly Musical Record" from its commencement in 1871 to 1874, he then became musical critic to the "Academy," and, subsequently to the "Athenæum." He was professor of Harmony and Composition at the National Training School for Music, and holds a similar position now at the Royal Academy and Guildhall School. Mr. Prout's compositions are too numerous for tabulation here. His earliest successes were a string quartet, which gained the first prize of the Society of British Musicians, in 1862, and a pianoforte quartet to which a similar honour was awarded in 1865. Among his later works may be mentioned Concertos for organ and orchestra, the cantatas "Hereward" and "Alfred," "The Red Cross Knight," "Queen Aimée" (for female voices—in the press); four Symphonies, three of which are still in MS.; an Orchestral Suite in D; "Love and Taxation," a comic opera in three acts; an overture to "Twelfth Night," and a number of quartets, trios, duets, and solos for various instruments, and for voices. In 1876, Mr. Prout contributed a primer on Instrumentation to the excellent series issued by Messrs. Novello. This has been translated and published in Germany. As conductor of the Borough of Hackney Choral Society, Mr. Prout is a prominent figure of London musical life, to the health and activity of which he has largely contributed.

Concerts.

HACKNEY CHORAL SOCIETY.

Handel's "Joshua," given on Monday evening at the Shoreditch Town Hall, under the direction of Mr. Prout, had not been heard in London since 1847. But the causes which have led to the neglect of this fine work are not far to seek. All good music is a compound of two elements—a form which is transient, and an indwelling spirit

which is practically, though not literally, "eternal;" and the longevity of a work depends entirely upon the proportion which these elements of its constitution bear to one another. Now the forms of Handel's day are dead, and those of his works in which these preponderate are in consequence dead also. But the pathos and sublimity of the "Messiah," the dramatic intensity of "Samson," the wealth of picturesque suggestion in "Acis and Galatea," the tuneful beauty of "Judas Maccabæus" have easily succeeded in keeping these works alive in spite of much that is in them that is antiquated and formal. To these has been confided the task of revealing to posterity the splendours of Handel's genius. "Joshua" too contains many a

mighty—many a beautiful page, but it cannot be said to represent, in such marked degree as the masterpieces just named, any special characteristic of its giant author. And when we take into consideration the immense number of works which, for artistic or commercial reasons, are yearly brought to hearing, we cannot be surprised that, in the case of music more than a century old, the inexorable law which decrees that only the fittest shall survive should come into operation. The action of this pitiless condition has consigned many a noble work to the comparative oblivion of the shelf. "Joshua" has suffered in good company. This renaissance will perhaps add nothing to Handel's fame, but it is welcome for all that, if only for the sake of choral societies, who will be thankful for something new from the pen of an old favourite. The composer is seen at his best in the splendid choruses "The Lord Commands," "The Nations Tremble," "How soon our towering hopes are crossed," "Hail Mighty Joshua," and of course the well known "See the conquering hero comes," afterwards transferred to "Judas Macabæus;" in the beautiful contralto air "Heroes when with Glory burning," certain phrases of which must certainly have been very familiar to Beethoven; in the airs for bass "See the raging flames arise," and "Shall I in Mamre's fertile plains," and in the popular "O had I Jubal's lyre," "O who can tell," and "Hark, hark! 'tis the linnet," for soprano. Many of these have long been familiar to amateurs, who will not, perhaps, be sorry to renew acquaintance with them under the conditions intended by the composer. The performance, to all concerned, was evidently a labour of love, made lighter still by the warm appreciation of an audience which crowded every part of the hall, and yearned, on more than one occasion, very audibly, for an encore. The salutary rule which here forbids such irregularities was not however infringed, and the concert finished in reasonable time. "Joshua," in addition to other qualities, has some very practical merits: it is not too long, its interest is cumulative, and each of the soloists is provided with admirable opportunities for vocal display. Full advantage was taken of these on Monday by Miss Annie Marriott, Miss Hilda Wilson, Mr. Brereton, and Mr. James Gawthrop, who, as Joshua, showed considerable declamatory power, and was more than respectable in the florid and difficult music of which the part largely consists.

LONDON SYMPHONY CONCERTS.

There were a few empty seats in St. James's Hall on Tuesday, but it would not have been surprising had there been many, for Madame Patti's concert took place on the same evening. Crowds are still attracted rather by vocal than by instrumental performances, by great artists rather than by great works; and Mr. Henschel relied, for his opening concert, solely on the latter. He commenced with Wagner's "A Faust overture," that noble work which expresses with almost antique grandeur, power of concentration and restraint, the mood embodied in these lines from Goethe's poem prefixed to it as a "motto":—

The God who in my breast abides,
Through all its depths can stir my soul;
Yet can he not, what lies without, control,
And thus my life as by a load oppress,
I long for death, existence I detest.*

Though originally intended as the first movement of a 'Faust' Symphony, this overture is the immediate outcome of Wagner's own despair in 1840 when, obscure and friendless in Paris, he began to realise the contrast between his own position and the hopes which animated him; between the actual and that ideal which, as his writings at that period prove, had already dimly presented itself to his imagination. It is much to be regretted that Wagner never completed his design, especially when success and the purifying influence of life's experience, placing him in accord with the calmer air that breathes through Goethe's "Second Faust," would have made an equally subjective embodiment of the ending easy. The work was finely played, more sympathetically than Beethoven's Symphony in A which followed. This was accorded a rendering in which, while gradations of tone were admirably cared for, those of speed were all but ignored. An almost military inflexibility robbed the work of that tenderness which in everything of Beethoven's is so conspicuous a feature. The wonderful Trio of the Scherzos suffered most from this rigid time-beating—the last movement, naturally, least. The performance of Schumann's beautiful "Overture Scherzo and Finale" was on the other hand capi-

tal; that of the delicious "Ballet Music" from "Rosamunde" was little inferior; and a veritable triumph was achieved in four charming pieces by Grieg from the music to "Peer Gynt." These dainty and expressive trifles, which will assuredly be often heard, are orchestrated with consummate skill and taste; and Mr. Henschel and his army entered heart and soul into the picturesque imaginings of the composer. Of these pieces we prefer the 2nd, an elegy, and the 4th, a highly-coloured and barbaric piece of writing entitled "In the Hall of the Mountain King." At the next concert on Tuesday, Miss Fanny Davies will play Mozart's D minor concerto; the Symphony will be Brahms in F, No. 3; and the music to a Ritterballet by Beethoven will be heard for the first time in England.

SATURDAY POPULAR CONCERTS.

St. James's Hall was filled in every part last Saturday for the first morning concert of the series. Mendelssohn's posthumous quintet in B flat headed the programme, the performers being Madame Neruda (for this, it appears, is the name under which Lady Hallé intends to be recognised professionally), MM. Ries, Straus, Gibson and Piatti. The rendering, save for a slight lack of finish in the delicate *Andante Scherzando*, was all that could be desired, and each movement was warmly applauded.

Sir Charles Hallé chose for his solos Chopin's Nocturne in E major, and the Bacarolle.

The only comparative novelty of the scheme was Brahms's Piano and Violin Sonata in A major, Op. 100, played by Sir Charles Hallé and Madame Neruda, who introduced it last season. It is the gentlest, sweetest, most lovable of all Brahms's works. Possibly, in some moods, the hearer might find something approaching insipidity in the simple grace of the first movement, and a too strong flavour of Mendelssohn in the finale; but whatever fancies a passing mood may suggest, the musician will assuredly find a place in his heart for this sonata, which is as unpretentious as it is beautiful. At present, however, it does not seem to have caught the popular ear; for the applause (except perhaps after the middle movement) was of the enthusiastic, matter-of-course type. This highly original middle movement was played in the very spirit, one well may believe, in which its author conceived it; the absence of pointed phrasing in the *vivace* "alternative" being especially happy. Indeed a more sympathetic reading of the entire work can scarcely be imagined. The concert closed with Beethoven's Pianoforte Trio, Op. 70, No. 1. Miss Liza Lehmann sang with marked success, an encore for Schubert's "Who is Sylvia," being steadily resisted. Mr. Frantzen's accompaniments were, in themselves, a feature of interest to the musician.

MADAME PATTI'S FIRST CONCERT.

That the Albert Hall should be filled to the utmost capacity by a crowd eager to welcome Madame Patti back to London, was, in the nature of things a foregone conclusion; and it may safely be said that a larger or more enthusiastic audience than that which assembled on Tuesday last, has scarcely been seen. If it were not discourteous to speak of the flight of time in connection with a lady, it might be said that the great *diva* is one of those whom age cannot wither, and whose infinite variety of charm, custom is powerless to stale. Certainly the mass of her admirers were unable to find any evidence of lapsing years in her singing. The beauty of her *pianissimo*, the startling power of her *sforzando*, and the almost miraculous perfection of her art as a whole, were as obvious as ever. In "Qui la voce," from "I Puritani," and in Handel's air from "Samson," "Let the Bright Seraphim," Madame Patti evoked the customary enthusiasm, which—as is also customary—redoubled when, in answer to a vociferous *encore* for the latter air, she appeared to sing "Home, Sweet Home." Madame Patti also joined Madame Patey—who took the place of Madame Trebelli, not yet recovered from illness—in the duet "Quis est homo," from Rossini's "Stabat Mater." The rest of the concert was of a miscellaneous nature, calling for little remark. Madame Patey sang Gluck's "Che farò" and Gounod's "Quando a te lieta." Mr. Lloyd gave, in his own consummate way, "Fra poco," from "Lucia," and Loder's "Wake from thy grave, Giselle;" and Signor Foli was heard in Gounod's air, "She alone charmeth my sadness." The orchestra, under the direction of Mr. Ganz, who also accompanied, performed various works, such as the "Euryanthe" overture and the Allegro from Schubert's "Unfinished" Symphony.

* Theodore Martin's translation.

ROYAL COLLEGE OF MUSIC.

The most important items at the 77th "College Concert" were the Trio in C minor of Mendelssohn, and Beethoven's string quartet in the same key. Both works, so eminently typical of their composers' genius, need, for entirely satisfactory interpretations, artists of ripe experience. It is necessary to remember this in criticising the efforts of their youthful exponents on this occasion. From a purely technical standpoint, the performance left little to be desired, and this applies in a marked degree to Miss Osborn's rendering of the piano part of the Trio. She played with exemplary correctness, but seemed unable to realise the alternate passion and pathos of her beautiful theme. The violinist, Mr. Sutcliffe, distinguished himself as usual by pure intonation and graceful bowing (the latter specially remarkable in the difficult scherzo of the same work), but he, as yet, lacks warmth and breadth of style. His small tone, although of good quality, is probably due to an inferior instrument. The intelligent phrasing and the beautiful tone of the violoncellist, Mr. Squire, deserve high praise. In a selection from Schumann's *Waldscenen*, Master W. G. Spencer gave promise of the highest future excellence. His appreciation of the delicate humour of these charming trifles was, considering his extreme youth, quite phenomenal, and his technique all but irreproachable. Two songs composed by Thomas Chapman, a student, and sung by Miss E. Davies, are very pleasing and unconventional, and Miss Ruth Elvidge was more than acceptable in songs by Grieg and Dvorák. Miss Stella Chichester was heard in Mendelssohn's Third Organ Sonata. Miss F. B. Clarke recited with much taste and feeling, Adelaide Proctor's "The Faithful Soul," and Mr. William Stephenson played with refinement, Vieuxtemps "Voix intimes" No. 3.

GUILDHALL SCHOOL OF MUSIC.

At the City of London School on Saturday last the students of the above institution gave an Orchestral Concert, directed by the principal, Mr. Weist Hill. The Right Hon. Lord Mayor and Lady Mayoress, and the Sheriffs of London of the Middlesex were present in state, and her Ladyship presented certificates to the successful students. The orchestral items comprised the first movement of Beethoven's C minor symphony; Meyerbeer's "Struensee," and Auber's "Fra Diavolo" overtures; and a Largo in D from a suite by one of the students, Miss Edith Swebstone, who, to a vein of graceful and expressive melody, unites a commendable absence of vagueness in the handling of her thematic material. Were the influence of Mendelssohn less apparent it would be still better. There are two composers of whom young students should beware—Mendelssohn and Wagner: antipodes of each other, no doubt, in most respects, but alike in this, that their mannerisms are easily caught, and by no means easily got rid of. The careful training of the orchestra was shown in the precision, balance of tone, and careful attention to gradations of speed and power which characterised the rendering of all these pieces, that of Meyerbeer's work in particular being marked by an appreciation for rhythmic subtleties by no means common. Vieuxtemps' trashy Concerto in E for violin was so well played by Miss Jeanne Levine as to induce a wish to hear her in something better; Mr. F. Casano gave a cello solo with much taste, and the vocal efforts of Miss Annie Swinfen, Miss Amy Sargent, Miss Carrie Curnow and Mr. W. H. Wheeler gave evidence of ability and sound tuition.

MISS ROSA KENNEY'S RECITAL.

A large and appreciative audience was attracted to Steinway Hall, on Thursday afternoon, by Miss Rosa Kenney's dramatic and musical recital. Miss Kenney gave an intensely emotional performance of "Guinivere," a transcription from Tennyson's beautiful "Idyll," and has seldom been heard to truer effect than on the present occasion. Miss Rosa Kenney is to be congratulated upon having mastered the unquestionable difficulties attendant upon a subject calling forth so many varied feelings. Miss Kenney also shewed her versatility by reciting the somewhat uninteresting poem "John Burns of Gettysburg" by Bret Harte, and "Aunt Tabitha," the humour of O. W. Holme's recitation being very subtly displayed. Vociferous applause greeted the actress at the termination of her performances. Miss Kenney was supported by Mesdames Edith Wynne, Patrick Boucicault, Messrs George Adams, Aubrey Boucicault and Mowbray Morris. Miss Mary Kenney deserves special praise for her organ solos, and skilful accompanying.

SMOKING CONCERT.

The Criterion Smoking Concert Society gave their second concert on Monday last. With Mr. Richard Mackway as musical director Mr. M. S. Rubinstein as Secretary, Mr. C. Doherty as chairman, and Mr. W. Van Noorden as accompanist it is needless to say that an excellent programme was admirably carried out. Messrs. C Copland, A. Martin, Sennett, Varian, Reynolds, C. Collette, Ward, Ben Davies, Le Hay, Snazelle and Mr. Mackway's celebrated choir of boys appeared.

HALIFAX.

The Choral Society gave an excellent rendering of Mendelssohn's "Elijah," with full orchestra, on Thursday evening, the 15th inst. The principal soloists were Madame Clara West, Miss Lottie West, Mr. Herbert Haigh, and Mr. Frederic King. Leader, Mr. H. Sedgwick; Conductor, Mr. W. H. Garland, Mus. Bac. The performance throughout was of praiseworthy excellence, and there was a very large and appreciative audience.

MISCELLANEOUS CONCERTS.

MUSIC ROOM, ROYAL PAVILION, BRIGHTON.—Mr. W. M. Quirke's fifth annual concert was given here on Wednesday last, when the concert giver was assisted by Mrs. Quirke, Miss Winifred Thacker, and Mr. W. C. Hann, as instrumentalists; and Miss José Sherrington and Mr. Douglass Lott, as vocalists. Mr. Quirke gave an excellent reading of Mendelssohn's Violin Concerto, and took part with his wife in Beethoven's Sonata for violin and piano in C minor (Op. 30, No. 2). Not the least interesting feature of the concert was the performance, for the first time in Brighton, of a Trio in C minor for piano, violin and violoncello, written by Mr. Ferdinand Praeger. The chief features of the work are its breadth of melody and boldness of harmony; and, though it belongs essentially, in conception, to the modern school, it is written in strictly classical form. Another noteworthy feature is the care bestowed upon each instrument concerned; while each is subordinated to its proper place, it has yet its due share of interesting and important work. The Trio, in short, is one which may properly be added to the repertoire of chamber music. It received admirable interpretation at the hands of Mr. and Mrs. Quirke and Mr. W. C. Hann.

MISS AMY FLORENCE'S CONCERT was given at Steinway Hall on Saturday last. The success which has attended Miss Florence on the operatic stage evidently follows her to the concert-room. She is the possessor of a well trained and agreeable soprano voice and fully deserved the favour with which her songs were received. Mr. Iver McKay, Mr. Walter Wells and Mr. George Gear, Miss Clarice Willats, Miss Eliza Thomas and Miss Mabel Smith assisted, and some clever recitations were given by Mr. Henry Goddard and Miss Kittie Claremont.

HERR EMIL BACH'S CONCERT.—A concert was given on Wednesday last by Herr Emil Bach at his residence, 12, Kent Terrace, in aid of the funds of the parish of S. John's, Bethnal Green. The generous efforts of the concert-giver were well supported by such excellent artists as Miss Whitacre, Miss Marie Curran, Mr. Max Heinrich, and Mr. Grossmith. Herr Bach himself gave excellent performances of Chopin's "Polonaise" in E flat, and a clever "Etude" from his own pen. Miss Marie Curran, the young vocalist who made so favourable an impression recently at the Crystal Palace, repeated that success, singing with much charm of style Moore's "I saw from the beach," and Cowen's "Because." It is pleasant also to welcome back so admirable a singer as Mr. Max Heinrich, who gave on this occasion the "Star Song" from "Tannhäuser."

MISS LENA LAW'S CONCERT.—Miss Lena Law gave an interesting concert at the Lyric Hall, Ealing, on Wednesday, when she was assisted by, amongst others, Mdle. Marie de Lido, Mr. Iver McKay, Signor Villa, and Mr. Robert Hilton. Miss Law gave a highly emotional rendering of Gounod's "Quando a te lieta" and Balfe's "The green trees whispered," in each of which her excellent voice and finished style won much appreciation. Mr. McKay was very successful in the other "Faust" air, "Salve Dimora," and the same is to be said of Mdle. de Lido, who gave the scena, "Roberto, o tu che adoro," and Mary Traver's "Stars of the summer night." Signor Villa sang, in genuinely artistic style, Tosti's "Amore." Miss Isabel Archer also recited Clement Scott's poem, "The coming winter," with admirable grace and intelligence.

BRIXTON HALL.—It is not often that the denizens of South London have such a musical treat laid before them as that provided on Tuesday evening last at the above hall by Miss Charlotte Hanlon, a young Irish lady, of whose beautiful soprano voice and artistic singing visitors to Dublin will have pleasurable recollections. *Place aux dames*, and we give most hearty appreciation to the efforts of Madame Antoinette Sterling, who simply won all hearts by her exquisite rendering of her various songs. In striking contrast to Madame Sterling's homely but extremely effective style, Miss Hanlon's method is at times very florid, but, nevertheless, always artistic and pleasing. Mr. Dalgety Henderson was in excellent voice, his various songs being given in true artistic style, to which a full meed of appreciation was accorded, nor must omission be made of the duet "What will you do, love?" by this gentleman and Miss Hanlon. Mr. James Budd also did well; "Brother Ambrose" especially seeming to please the good folks of Brixton; Mr. George Gear did excellent service, both vocally and at the piano; Mr. Bold-Andrews gave a couple of solos on the pianoforte in brilliant style; whilst the members of the St. George's Glee Union, including some admirable and well-trained voices, sang Hatton's "Sailor's Song," Sir H. Bishop's "Oh, Bold Robin Hood," and "Comrades in Arms," in capital style. Miss Mary Chatterton's harp solos were also greatly admired.

GRESHAM HALL, BRIXTON.—On Friday evening, the second of the series of chamber concerts given by the well-known musical family, the Messrs. Hann, was held. As usual, the performances were notable for their completeness, as is only to be expected from such talented and well-tried artists. Beethoven's string quartet in F was rendered in perfect style; and Mr. Lewis Hann has rarely been heard to better advantage than when playing Saint-Saens's "Introduction et Rondo Capriccioso." Mrs. Trust most efficiently gave the vocal portion of the programme, her pure, sweet soprano voice forming a very pleasing feature of the evening's entertainment. The third and concluding concert will take place on Wednesday, December 12.

Mr. TOBIAS MATTHAY gave a pianoforte recital at Princes' Hall, on the afternoon of last Thursday week. . . . Signor Bottesini made his farewell appearance in London, previous to his departure for Turin, at Mr. Emanuel Nelson's concert at Princes' Hall, on the evening of the 15th inst. . . . The *soirée* held by the Lyric Club, to celebrate the opening of its new premises, took place on the same day. . . . The first of the "Hampstead Popular Concerts" took place on the 16th inst., at the Vestry Hall, Haverstock Hill.

PROVINCIAL.

BIRMINGHAM, November 19.

The principal musical event of the past week has been Mr. Stockley's first orchestral concert, this opening the sixteenth series. A new *débütante* to Birmingham, Madame Belle Cole, the American contralto, made her appearance, in lieu of Madame Nordica, who had been lavishly announced for that concert, but had not yet arrived from America. Madame Cole's fame had preceded her, and the Birmingham public greeted the newcomer with their usual courtesy to strangers. She achieved a genuine success, and was several times recalled after each song. Her best effort by far was Weber's simple and beautiful air, "O Fatima" (from "Abu Hassan"), which she sang with much feeling. The range of her voice is quite phenomenal; but there is a distinct break between the contralto and soprano registers, and in the high notes the intonation is not always pure. Madame Cole sang for her last item an American song, "The Fisher's Song," by Pease, a trivial composition of the concert-hall stamp—out of place in a classical programme. The audience, however, did not think so; for she was loudly recalled, and had to repeat one song. The other vocalist was Mr. Robert Grice, who gave with much spirit Benedict's "Rage thou angry storm," which well displayed his excellent voice; also a new song by our talented townsman, Dr. Wareing, entitled "Phyllida," the composer himself accompanying on the pianoforte. It is a clever and scholarly composition in classical form, and will be a valuable addition to the concert *répertoire*. A novelty in the shape of an organ concerto, by Rheinberger, accompanied by a full string band and three horns, proved to be the success of the evening. Mr. C. W. Perkins, the Town Hall organist, presided at the organ, and his playing was masterly in every way.

The concerto consists of three movements, and in each movement the string instruments and the horns are largely employed. It opens with a *maestoso* in F major, common time, followed by an *Andante* in D flat major, six-eight time, and closes with a *Finale con moto* in F major, common time. Mr. Perkins met with a hearty reception, and at the close, was vociferously applauded. The principal orchestral items included Mendelssohn's "Midsummer Night Overture," Beethoven's first "Symphony in C," and the ballet music from Ambroise Thomas's "Hamlet." Mr. Stockley's orchestra is now so well schooled, that no difficulties stood in the way of an excellent rendition of the above-named items. Mr. Stockley conducted, as usual, with due attention, and in a highly judicious manner. Two interesting concerts are announced for this week—Mr. and Mrs. Oscar Pollack's annual concert (for which a well-selected and artistic programme has been issued), and Madame Agnes Miller's second popular chamber concert. The celebrated Shinner Ladies' String Quartet, consisting of Miss Emily Shinner, Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings are again associated with the *beneficiaries*, and the programme will include "Quartet in B flat," op. 18, No. 6 (strings), Beethoven; "Sonata in A," Brahms; "Variations Serieuses" (pianoforte solo) Mendelssohn; "Trio in F major" of 80. Pianoforte and Strings (Schumann). On Monday next Mr. Augustus Harris opens with a short season of Italian Operas at the Theatre and no less than seven different operas are announced for the week, the repertoire for which will include the following works, "Aida," "Ernani," "Faust," "Trovatore," "Lohengrin," "Carmen" and "Les Huguenots."

GLASGOW, Tuesday, November 20.

The Carl Rosa Opera Company Limited opened a fortnight's engagement at the Royal last night, Meyerbeer's Opera, "Robert the Devil" being performed (for the first time in English in Glasgow). The house was well filled with a thoroughly appreciative audience. Mr. Barton McGuckin was admirable in the title *role*. The part of Bertram was carefully portrayed by Mr. Charles Manners. Miss Fanny Moody as Alice was a feature of the evening's performance, and in the first act received a perfect ovation. The part of Isabella was entrusted to Miss Amanda Fabris, a young American lady who has not been heard in this city before. Miss Fabris appeared somewhat nervous on her first entrance, but towards the finish she gained more confidence. The mounting of the piece was most excellent and Mr. Goossens conducted with his usual care, the orchestra working admirably under his *bâton*, and the other operas announced for performance this week are "Maritana" to-morrow; "The Jewess" (Thursday, first time in Glasgow); "Carmen" (Friday) and "The Bohemian Girl" (Saturday); a morning performance will be given of "Robert the Devil" on Saturday also.

MANCHESTER, November 20.

Bizet's orchestral suite "Roma" was the most important feature of Sir Charles Hallé's fourth concert (November 15). How far the work is intended as a record of the impressions received by the composer while holding the "Prix de Rome," we are unable to say; certainly the local colouring which the title would lead us to look for is not very obvious save in the two last movements. This may or may not be a disadvantage; and it is more to the point to say that the suite as a whole is an exceedingly fine one. From the beautiful opening passage for the horns, so deliciously relieved by the violins in alt, the attention never flags until we are reminded by the conclusion of the *allegro vivacissimo*, that yet another delightful experience has added itself to our store of musical memories. No doubt there is a certain immaturity perceptible in it; the genius which created it seems to have been still in the plastic stage, and in spite of much that is original we do not feel the pervading influence of a personality that has struck out definite paths for itself. Also it may be said that the various movements are not all of equal merit. But these and other criticisms which might suggest themselves to the carping mind become insignificant when we consider the beauty of the work as a whole, and the great skill with which the composer has delineated and developed his inspirations. It need only be added that the performance of the suite was magnificent and fully repaid Sir Charles for the great care he had bestowed upon its rehearsal. The remaining orchestral selections were Sterndale Bennett's "Parisina" overture, Liszt's Fourth "Rhapsodie Hongroise," the ever-welcome overture to "Ruy Blas," and Wagner's orchestral study "Traume," a work whose murmur-

ing harmonies creep on the listener with an almost opiate effect. Sir Charles Hallé was heard at his best in Mozart's concerto in E flat, No. 6—or rather in a very much expanded arrangement of this concerto; who is responsible for the modifications we do not know, unless it be Reinecke; at any rate they have been done very carefully, and with great regard to the style of the original. In Chopin's Nocturne in E Op. 62, Sir Charles made a slip either of the fingers or of the memory, which would probably have proved disastrous to a less experienced pianist; and the same composer's Barcarolle lost much of its effect as such by an excessive use of *tempo rubato*. Mdle. Trebelli sang very well; but her executive powers are now sufficiently recognised to make it unnecessary for her to demonstrate them by the introduction of exercise like Adani's "Ah vous dirai-je."

BRISTOL, November 19.

To a certain extent matters musical in our midst are at a standstill. Like a good many other festival centres, Bristol suffers from these Triennial gatherings, for they seemingly absorb so much financial and other vital activity that musical amateurs apparently are satisfied to have a good musical repast, and then to take three years for digestion. That this *modus operandi* is well nigh fatal, not only to musical advancement, but even to vitality of music as an art scarcely needs proving. It is therefore all the more encouraging to be able to record that, thanks to a few energetic and enthusiastic lovers of the divine art in our midst there would, at last, seem to be some chance of rekindling the almost extinguished sacred flame. Knowing that there were numerous amateur instrumentalists in Bristol and Clifton, who, since the unfortunate abandonment of the Monday Popular Concerts, lacked the opportunity either of listening to or taking part in the performance of the orchestral works of the great masters, two local gentlemen conceived the idea of consolidating all these scattered forces into one concrete body. Applying to Mr. George Riseley, the talented organist of Bristol Cathedral, they at once succeeded in enlisting his warmest sympathies for the cause they had at heart, and he also accepted the post of Honorary Conductor to the yet unborn Society. Matters now went on apace. A small but strong working committee was got together, and a circular issued

to all amateur instrumentalists. The response to this was such that within less than a fortnight of the issue of the circular, the first practice was held and the Hon. Secs. at the subsequent committee were in a position to state that "The Society of Instrumentalists" counted 90 amateurs as its members. Since then it has increased to 113. It should be heard mentioned that each of these members pays a fee of one guinea for the current season of 20 practices. It would at present be idle to speculate as to the possible future of the Society, but its promoters intend to make it their aim to place it on a thoroughly sound financial basis. Musically the large support it has thus far received—a support far in advance of anything ever expected—has proved, firstly, that the Society has supplied a long felt, though unexpressed want, and secondly, that the stone of apathy which of late has so freely been cast at 'musical' Bristol was not entirely merited.

HIGH AUTHORITY.

The London *Magazine of Chemistry and Medicine*, in a leader, publishes some of the most remarkable facts in reference to the efficacy of a marvellous discovery. The *Magazine* states that eminent professional men in different parts of Great Britain have after most thorough and exhaustive tests, given it as their opinion, that this discovery is a positive cure for rheumatism and kindred evils. Among other remarkable cases they give that of one Edward Evans, in the employ of Messrs. Davey and Moore, the well-known glass bottle manufacturers of King's Cross, who for twelve years had been a fearful sufferer. He was treated by some of the most eminent medical men without relief. He then entered St. Mary's Hospital, Paddington, but after treatment he was discharged as being incurable. He next went to Paddington Infirmary, where he remained no less than six years. From there he went to Buxton Hospital, where he was again pronounced incurable by the physicians, and was eventually discharged. At that time his legs and ankles were swollen to almost double their size; his hands were so enlarged that he could scarcely hold anything; in fact he was quite helpless and almost crazy with suffering. At the suggestion of a friend, this wonderful discovery, St. Jacob Oil, was applied according to directions, and in the course of a week the man was able to walk, and for the first time for twelve years, to have something like a night's rest. In a fortnight from the time of using this Oil he regained the use of his limbs, and has resumed work a cured man.

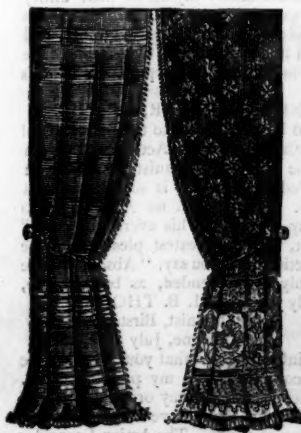
The *Magazine* after citing other remarkable cures, closes the leader by saying, that it is to be wondered at, that experiences like these should arrest public attention, and become the subject of extensive comment on the part of leading journals.

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